

TWENTY-FOUR LESSONS IN PIANO PLAYING—FIRST LESSON: D MAJOR

SECOND SERIES.

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Lesson No. 1.

This home course in music consists of twenty-four illustrated lessons, the chart here presented represents.

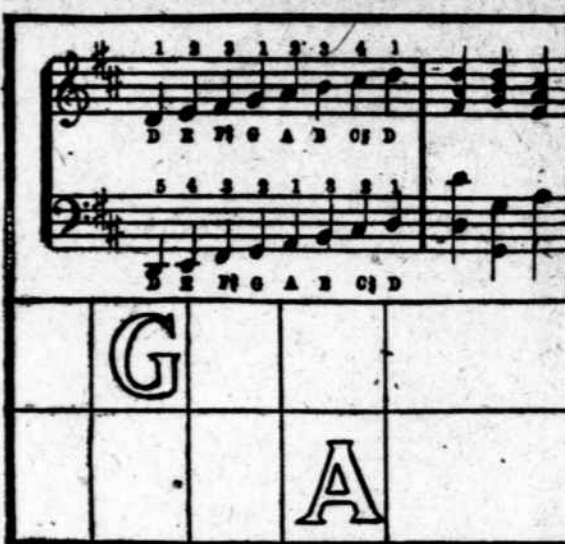
ing the first lesson of the series. In the other lessons charts will be produced showing a complete series of chords in all keys, both major and minor. This system of teaching embraces a general and practical method of instruction. It teaches the notes and letters in the transpositions of the different keys and embodies the principles of harmony and thorough-bass. Learn the first lesson thoroughly before taking up the study of the second.

INSTRUCTION—Place chart upon the keyboard of the piano or organ so that the small white letter D is directly over the key D on the keyboard. The white and black spaces will then correspond to the white and black keys. Each of the three horizontal series of letters represents a chord. Beginning with the upper row, play the white letter or note with the left hand, then the three black letters or notes with the right hand, making the first chord. Then, in the same way, play the notes indicated in the second horizontal series, then those in the third and back to the first, forming a complement of chords in D Major.

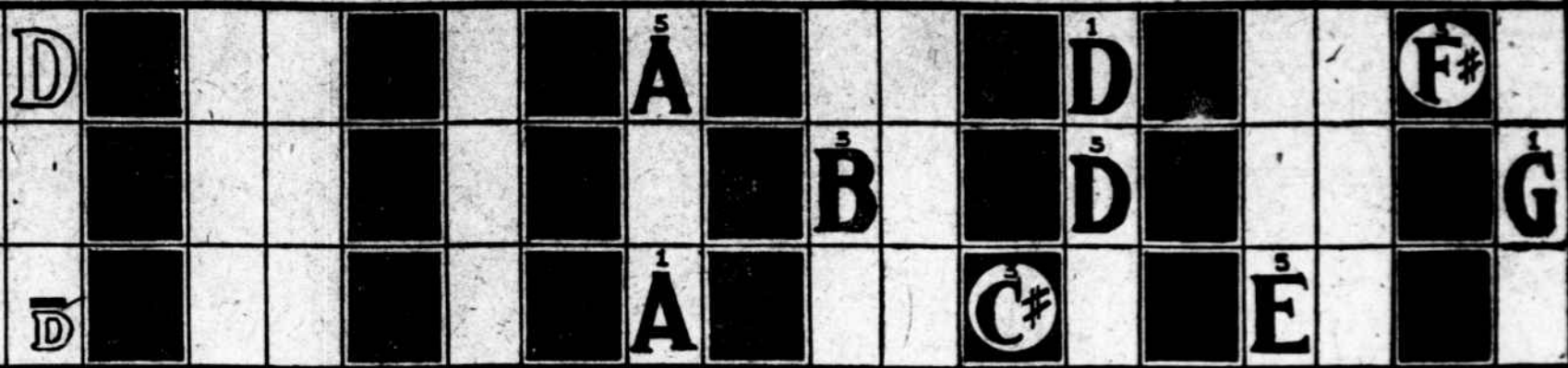
(GROVE'S MUSIC SIMPLIFIER)

The first things necessary to become a good player are patience and practice. Before the next lesson the chord shown should be played over and over again until you memorize it and can play it without the chart. Memorize the letters also. You will soon find you will be able to play simple accompaniments in this key to any melodies you or your friends may sing. If you wish to go further in studying, learn the fingering of the scales shown on the staff in each chart, upper notes played with right hand, lower with left hand. The chords at the end of the staff you will find

are the chords you already have learned, but with the upper notes inverted. They can be rearranged in still another way. Try to find this way, but remember that the notes in the bass always remain the same. Every tried in black letter is marked 1, 2, 3. Always read it as, no matter in what vertical order the notes may be written. Note that the small letter D with a dash above it must not be played. Never play small white letter D with dash above it. NEXT LESSON—B Minor, which is the relative of D Major.



Key of D, Two Sharps, every F & C made Sharp.



Amateur Opera Standard Raised to New Level by Performances Last Week

Washington Opera Company Takes City By Storm—Much of Credit Due to Work of Mme. Sylva and M. Marak—Chorus Shows Training.

By ALBERT W. HARNED.

The past week's performances of the Washington Opera Company raised to a still higher level the "amateur" standard. Much of the credit for the splendid work was unquestionably due to the strength of Mme. Sylva and to M. Marak, but had not the chorus and other principals had the serious and thorough training that they received from Choral Director William Van de Wall and Stage Manager Charles Trier they could not have held up as they did.

On Tuesday, Thursday and Friday nights Miss Clelia Fioravanti alternated in the title role and gave a happy interpretation of her part. Miss Fioravanti has the voice and personality on which to build hopes for the future.

It seems a shame that a civic organization of this character should be forced to pay \$3,000 for the week's use of the smallest theater in the city, while a much more adequate auditorium lay idle. Why was the use of the Central High School denied to this band of earnest workers? It is certainly an educational association. The Washington public is doing its share in the support of the movement, why not the powers that have the control of an auditorium in which the performances could be better staged, more people comfortably accommodated and prices charged which would reach the masses?

General Director Edouard Albion has been compelled to engage the same theater for the week of March 15 for the next production and the appeal for the hearty support of all will not be unheeded. Washington has an opera company that has proven its right to ask for that support.

NATIONAL SONG WEEK WILL BEGIN TOMORROW

The second observance of the National Week of Song will commence tomorrow and continue until Washington's birthday. Glowing reports of last year's success are added incentive for the coming year's celebration and it seems highly probable that the week of song shall become a national institution.

The purpose of such a movement is to awaken the singing spirit and set all America singing, to cultivate a taste for songs of the better sort, to bring people together in various communities and develop community spirit and uphold its high ideals by singing of such songs as uplift and inspire, and to amalgamate and give spectacular expression once a year to all of the various efforts put forward to establish community singing by the various organizations throughout the country.

Werrenrath at National.

Next Thursday afternoon Mrs. Wilson-Greene will present Reinhold Werrenrath in recital at the National Theater. Mr. Werrenrath needs no introduction to Washington audiences, his voice and art being of the looked-for pleasures of the musical season. Many of the criticisms being written of him this year indicate that his recital next Wednesday will surpass those that he has given heretofore.

MONTEUX PERMANENT SYMPHONY LEADER

Boston, Mass., Jan. 23.—Pierre Montoux has been made permanent conductor of the Boston Symphony Orchestra. The trustees of the orchestra have come to an agreement with Mr. Montoux whereby he is to continue in his post during the seasons of 1920-21 and 1921-22. Mr. Montoux conducted the opening Boston symphony concert in the autumn of 1913 for the brief period in which he could secure release from an existing engagement with the French opera at the Metropolitan Opera House. In the following spring he was engaged as the conductor of the orchestra.

Philadelphia Orchestra.

The concert of the Philadelphia Orchestra on next Tuesday is probably the most sensational musical offering of the season. Mr. Stokowski has announced the following program: Overture, "Phigene en Aulide"; Gluck's concerto for two pianos and orchestra in E flat, Mozart, with Harold Bauer and Ossip Gabrilowitch as soloists; symphony No. 8, in F, Beethoven; concerto for three pianos and orchestra in C, Bach, with Mme. Olga Samoroff and Messrs. Bauer and Gabrilowitch as soloists. The Philadelphia Orchestra's concert, both in Washington and Baltimore, are under the management of T. Arthur Smith.

THELMA GIVEN HAS UNIQUE MUSIC RECORD



MISS THELMA GIVEN.

Thelma Given, who plays at the National Theater next Friday, is the most recent addition to the phenomenal group of violinists from the conservatory of Professor Leopold Auer, the great Russian pedagogic, has the distinction of being his only American girl pupil, and further, of being the only pupil ever accepted by him without previous training.

Miss Given was born in Columbus, Ohio, in 1896, and brought up in the Middle West. When she was fifteen years of age her mother took her to Europe on the advice of musicians to seek an interview with Auer. The master met Miss Given at Contrexeville, France, and immediately accepted her as pupil. Thereafter for six years Miss Given studied with her teacher in various countries of Europe, thought most of her time was spent in Petrograd. She went through a harrowing experience at the time of the revolution which overthrew the Czar, but succeeded in leaving the stricken country before the advent of the Bolsheviks. Miss Given returned to America in the spring of 1915 with Professor Auer and Toscha Seidel.

Perhaps the dominant characteristic of this remarkable young artist's talent is her tone, extraordinarily rich, sonorous and colorful, albeit it contains an individual note of tenderness and emotional feeling explanatory only by the fact that Miss Given is a woman.

MISS EASTON, SOLOIST.

Miss Florence Easton will be the soloist at the coming concert of the New York Symphony Orchestra, Walter Damrosch, conductor, at the National Theater on Tuesday afternoon, February 21. Miss Easton is today one of the most perfect singers to be heard, either in opera or in concert, and her work at the Metropolitan Opera House has put her among the three or four premier sopranos of that company. Mr. Damrosch will open the program by playing the overture to Weber's "Oberon" and Miss Easton will follow this by singing, to the orchestra's accompaniment, the great air from that opera, "Ocean, thou mighty monster."

Organists' Guild Concert.

The District of Columbia Chapter of the American Guild of Organists announces the first free organ recital of its tenth season, Tuesday evening at 8 p. m. in the Mount Vernon Place M. E. Church, South Ninth street and Massachusetts avenue northwest. The program will include compositions by well known American composers. In addition to works by representative foreign organists. Members of the guild who have been selected to play at the recital are: Miss Charlotte Klein, Miss Maud G. Sewall, F. A. G. O.; Lewis C. Atwater and the dean, William Starnfield, F. A. G. O., assisted by Miss Nettie Craig, soprano of the Church of the Covenant, and Anton aKapar, violinist. To latter will be accompanied by Henry H. Freeman, a member of the guild.

Gauthier to Sing.

Eva Gauthier, the French-Canadian mezzo-soprano, who will be heard at the Masonic Auditorium next Thursday evening in Miss Laura Harlan's Thursday Evening Series, was born in Ottawa, Canada, the daughter of Louis Gauthier, the distinguished astronomer. Miss Gauthier after extended concert tours in France, Holland, Belgium and Denmark left Europe to make a tour of the world, traveling alone through the Orient and Antipodes, studying Oriental music at first hand. Her exposition of the music of the Orient is so completely imbued with the spirit of the art which they represent that one feels that absolute sense of conviction which is so necessary to a thorough enjoyment of strange material.

Berlin Puts Over "Quick Hit."

The Irving Berlin house is claiming one of the quickest hits in its record in the new song "Till We Meet Again," a novelty lyric set to a particularly pleasing melody.

MUSICAL CALENDAR

Monday, February 16—Alessandro Bonci and Eleanor Brock in joint recital. M. F. Kline's "Concerts Diplomatiques;" Poli's Theater, 4:30.

Tuesday, February 17—Philadelphia Orchestra, Leopold Stokowsky, conductor, with Samoroff, Gabrilowitch and Bauer; National Theater, 4:30.

Tuesday, February 17—Public organ recital; Central High School, 8:15.

Thursday, February 19—Reinhold Werrenrath. Mrs. Wilson-Greene's Artist Course. National Theater, 4:30.

Thursday, February 19—Eva Gauthier, mezzo-soprano. Miss Laura Harlan's Thursday Evening Series; Masonic Auditorium, 8:30.

Friday, February 20—Thelma Given, violiniste. T. Arthur Smith's Ten Star Series; National Theater, 4:30.

Sunday, February 22—Emmy Destinn. M. F. Kline's "Concerts Diplomatiques;" Poli's Theater, 3:30.

Public Organ Recitals.

On the first and third Tuesday evenings of each month the Community and Civic Center Department of the public schools announce public organ recitals in the auditorium of the Central High School.

CONCERT FOR BENEFIT OF ST. ANN'S ASYLUM

A concert, the proceeds of which will go to St. Ann's Infant Asylum, will be given by the St. Matthew's choir of men and boys, under the direction of Malton Boyce, at the Masonic Auditorium Tuesday at 8 p. m. Three sixteenth century madrigals (the choir); "When Flowery Meadows Deck the Year;" Palestrina; "While the Bright Sun;" Byrd; "As Vesta Was From Latmos Hill Descending." Weekes. Two two-part songs (the choir boys); "The Angel," Rubinstein; "I Know a Bank;" Horn (seventeenth century); "The Trumpeter;" Dix (tenor solo), Mr. Wm. Barrington; Glee (the choir), "Sweet and Low;" Barnby; "Killarney;" Balfe (soprano solo), Master Frederick Estable; "Beloved, It is Morn;" Ayward (tenor solo), Mr. Wm. E. Hopkins; "The Arrow and the Song;" Pinsuti (bass solo), Mr. J. Frank Duggan; two unison songs (the choir boys); "Come Ever Smiling Liberty;" Handel; "The Mermaid;" Old English. Three Christmas carols, "Good King Wenceslaus," "Sleep Holy Babe," "The First Nowell" and Adante Fideles, the choir.

Paulist Choristers Coming Back to District Next Sunday

The Paulist Choristers, called by New York critics, the "choir incomparable," will give a concert at the New National Theater Sunday night, February 22. Those who will recall the previous visit of this organization to Washington, last May, when thousands were turned away from the Liberty Hut, unable to gain admittance, will readily welcome the announcement.

The choristers are made up of seventy-five boys and men under the leadership of Rev. William Joseph Finn, C. S. P., sixty of them being under 15 years of age. When they sang in the International Choral competition in Paris, in which 47 choral organizations from all over Europe took part, they attained the musical world by taking first prize. The judges were Puccini, Mascagni, Saint-Saens and other foremost composers and musicians of the day. Among the noted singers who will appear here are Mr. John Finnegan, soloist at St. Patrick's Cathedral, New York City; Tommy Coates, a mezzo soprano with exceptional quality and Master Billy Probst, known as the "Boy Galli-Curci," who has sung in more cities of the United States and Canada than any other solo boy and perhaps even as much as the diva herself. They will present a program of medieval and popular classics to be announced later. The concert will be held for the benefit of the Catholic Community House, 601 E street northwest. It is the hope of the Catholic Women's Service Club under whose auspices the concert will be given that the sum of \$10,000 will be raised to support the various educational, social and recreational activities conducted by this organization for the women of Washington.

The Most Extraordinary Recital Ever Held in Washington

Miss Gertrude Henneman

—Whose wonderful technique and tone shading was actually reproduced by the

Chickering Ampico

So natural was the reproduction that it was impossible to detect any difference between the playing of the artist and its reproduction on the Ampico.



Ethel Rust Mellor

—Charming soprano captivated her audience at the Women's City Club Wednesday evening. Mrs. Mellor sang several beautiful numbers accompanied by the marvelous

Chickering Ampico

Reproducing piano. The records were previously played in New York by Ward Stephens.

The Chickering Ampico Triumphs Again

Members and Friends of the Women's City Club of Washington Witnessed the Supreme Test of the Chickering Ampico at Their Club Rooms, 22 Jackson Place Wednesday Evening



Comparison Recital

Women's City Club of Washington

Continued by J. J. JOHNSON

Q Street at 10th St. W.

The program was unique—the audience was entranced with Miss Henneman's marvelous interpretation of De Bussey's "En Bateau" which was instantly reproduced by the wonderful Chickering Ampico. Every tone and shade exactly the same as if Miss Henneman herself was at the keyboard.



Proved its supremacy in the Reproducing Piano Field. You are invited to visit our Ampico Studios, where you may hear the playing of the world's greatest pianists including

Rachmaninoff Levitzky Godowsky Ornstein Henneman

An Evening of Music

"And the night shall be filled with song And the stars shall dance before thee And the winds shall sing thy praise"

THE PROGRAM

MISS GERTRUDE HENNEMAN in beautiful comparison with the CHICKERING AMPICO REPRODUCING PIANO

MISS ETHEL RUST MELLOR Soprano Solo

PART I

What is the Ampico? It is a reproducing piano. It is a piano that can play itself. It is a piano that can play any piano. It is a piano that can play any piano. It is a piano that can play any piano.

1. "En Bateau" (De Bussey) Miss Gertrude Henneman

2. "The First Nowell" (Old English) Miss Gertrude Henneman

3. "The Arrow and the Song" (Pinsuti) Miss Gertrude Henneman

4. "The Mermaid" (Handel) Miss Gertrude Henneman

5. "The Trumpeter" (Dix) Miss Gertrude Henneman

6. "The Angel" (Rubinstein) Miss Gertrude Henneman

7. "The First Nowell" (Old English) Miss Gertrude Henneman

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17. "The First Nowell" (Old English) Miss Gertrude Henneman

18. "The Arrow and the Song" (Pinsuti) Miss Gertrude Henneman

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